The Spill Magazine

February 1995

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NEW FORMAT

KILLJOYS

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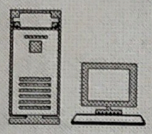
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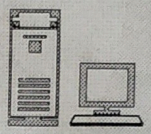
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Introduction

Welcome to the SPILL MAGAZINE. Since our last issue so much has happened in Toronto as far as music goes. One thing of note would be REM tickets for their show in June at the new amphitheater at Ontario Place went on sale. We all knew it was going to be a big ticket show but don't you think that $55 is a little crazy. Even $35 to sit on the lawn is pushing it. Wasn't Michael Stipe supporting Pearl Jam in their war against Ticketmaster in the states? The promoters knew the show would sell out (which it did...in 24 minutes) and so they weren't worried about the high price. After all, the band hasn't played here for 5 years and so many people were waiting with anticipation. I must give credit where credit is due, and that is to those people who marketed this show. The wristband policy going in to effect and people not knowing till after the fact was a brilliant idea. This hopefully stopped scalpers from getting tickets and charging a more outrageous price. To those of you who were lucky enough to get tickets, it will no doubt be a good show and for those of us who didn't we hope there is a next time, since Michael Stipe has hinted that this may be it.

Arvin Kashyap
Editor

MUSIC NEWS

Congratulations to Tom Hooper (**Ginger**) and Suzanne Little (**Lava Hay**), they are celebrating the birth of their first child.....**treble Charger** has decided to remain independent, even though they have received much attention from a few major labels. The band decided to sign to Hamilton's' Sonic Unyon Records. The deal was signed in front of Honest Ed's on February 2'nd. Michael Murphy, the bands manager stated that, "The offers were very tempting, but in the end, treble charger wanted to put something back into the indy scene that made it possible for them to exist, play and get noticed. The band will release a 7" single and a full-length CD in March, and they will do a cross Canada tour.....Imago Records has closed down. The label which featured bands such as Henry Rollins, Pere Ubu and more were suffering from poor sales according to the label president....**Henry Rollins** and **Rick Rubin** have started their own label, Infinite Zero. The label is dedicated to reissues of out-of-print records. Upcoming releases (if not out already) are records by Iceberg, Slim, and Gang of Four.....**Change Of Heart** celebrated the release of their new CD Tummysuckle (a remixed version of their independent release) at the downtown studios of CFNY. The party took place on February 9 and was broadcast live to air. The band performed live and took calls from listeners. The show was hosted by CFNY's Dave Bookman. The release is available in stores now as the band continues to support the Tragically Hip on a cross Canada tour.....Releases due out soon include **Killdozer, Girls Against Boys** later this month as well as a **Butthole Surfers** album consisting of live material, demos and interview clips. This release will be available on Touch and Go.....**Adrian Belew** is working on **King Crimson** material as well as an experimental guitar album which he will be releasing on his own label Adrian Belew Presents. The release is due out in the summer ....**Pearl Jam** recently played a weekend of shows in Washington. The audience consisted entirely of members of their fan club

To have your news item included in our column just mail it or fax it to us and we will include it in an upcoming issue.

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KILLJOYS

The Killjoys have proven Hamilton is capable of exporting more than steel to the rest of the world.

The steeltown power-pop trio celebrated the holiday season by inking a mammoth seven album record deal with Warner Music Worldwide.

Rumors have been rampant for months that the much sought-after group were on the verge of signing a major contract. This past December the deal was finalized. Kim Cooke, Vice President of Artists and Repertoire for Warner Music Canada made the announcement. Cooke, one of the representatives that had spent last year scouting the band, said several factors provoked Warner's interest in the Killjoys. "I know its a cliche, but really it comes down to music. We get approximately 2500 to 3000 submissions a year. I keep a favorite fifteen or twenty in the glove box of my car, and after a year theirs was still there".

Cooke, in addition to hearing the tape, saw the band play live on numerous occasions. He said their strong local following and energetic live shows influenced Warner's decision to sign them. "On a personal level it really connected. They have that hard-pop lineage like Husker Du, the Lemonheads, Goo Goo Dolls and Big Star which really stuck a chord. Then, accidentally, I got to know the guys and their management. Eventually though, there comes a time when the penny drops and you have to say 'let's do this'".

Killjoys lead singer Mike Trebilcock believed Cooke was less than impressed with the Killjoys, as he left most shows before their set was over.

"He would come out and then they would leave half way through," said Trebilcock, "finally I walked up to him and said: 'I know you think we suck - but I'm Mike from the Killjoys'".

The contract itself is a seven record deal locking the band into two albums with an additional five options. The option refers to Warner's first right refusal of any of the five records which could allow the band to once again go the independent route. While the exact financial terms of the deal were not released, a media spokesperson for the band described it as "very lucrative". Warner has promised world-wide distribution for the Killjoys including a re-release of the band's independently produced record *Starry*.

"I didn't think it would come to this," said Trebilcock of the bands meteoric rise. The Killjoys formed just over a year ago, and quickly built up an impressive list of credentials. They submitted a single, "Dana" , for local radio station CFNY's Discovery to Disk - New Music Search contest, and they were chosen to be one of the (17) bands out of over 650 submissions, to appear on the "New Music Search" CD. "Dana" has received heavy rotation on CFNY, Niagra Falls' The Planet as well as campus radio stations, resulting in the bands selection as one of CFNY's five finalists, along with treble charger, Change of Heart, Anyhowtown, and Groove Daddies for the $100,000 cash prize. Eventually the prize went to Change of Heart, but along the way the Killjoys did much to gain industry attention.

Listeners selected them as opening act for the Pretenders on their "Last of the Independents" tour in a CFNY phone poll this past summer. In addition they opened Edgefest '94, a Canada day music festival promoted by CFNY and headlined the side-stage at Molson Park for the Soungarden/Nine Inch Nails concert. In addition, *Starry* dominated independent music charts around the province, spending time at number one on both HMV and Sam the Record Man's independent charts.

The signing of the band coincides with increased media attention - a factor the band realizes is not entirely positive.

"Its kind of funny sometimes," said Trebilcock, "we like to get the articles back and see all the twisted around words."

Killjoys drummer Gene Champagne recently found one article particularly curious. "There was one article that said I was bootlegging our own tapes just to make some extra money. I mean why should somebody write that?"

One article that the band did not find amusing was a recent mention in NOW magazine claiming the band's management exploded backstage at the New Music Search festivities both at the band and Change of Heart after the latter was awarded the one hundred thousand dollars.

"They phoned me to get my side of the story," said Trebilcock, "and I told him it wasn't true. I could not have been more clear in telling him it wasn't true. I'm surprised they printed it".

Reaction from the Toronto music scene has been extremely supportive.

"It's a great deal," said Tim Latanville, guitarist for the band heavy water, "when a local band gets a deal as good as that it ends up being good for everybody. It could result in other bands receiving similar deals."

Manfred Sitmann

GOLDFISH

The local classified ads aren't just a place to find an apartment, get rid of your car or hunt for a job. Two-and-a-half years ago, a classified ad in the Montreal Mirror was the catalyst forming the band Goldfish.

"Miraculously, I hooked up with Carrie," recalls Gary Janz, the band's drummer, on the result of his classified ad looking for a female songwriter. "We hit it off right away, came from the same musical head space. When Vicky joined the band about a year after that, she started writing some songs as well. There are three distinct songwriters in the band, and we each have our own style. Those styles manage to come together and distill into a unified sound."

The Goldfish sound can be experienced on their five-song indie cassette, Let Sleeping Dogs Drive. The songs, ranging from the guitar-driven and moody "Janice," to the melodic, ethereal "Oberon 11, Juno 9," showcases, not only the band's ability to work together within their own musical diversity, but how they have managed to transcend their influences and create their own, distinct music.

"When we first got together, our initial influences were stuff like the Breeders, Belly, Throwing Muses, stuff like that," says Gary. "PJ Harvey was, for sure, a big influence. Luckily, we've kind of gotten away from that, inasmuch as we don't use them as reference points as much as we used to when we first started. We're not breaking any barriers or anything, but we are developing our own style within the context of the kind of music we're playing."

One thing that sets Goldfish apart from so many contemporary bands on the indie music scene is their attention to the craft of songwriting. Their songs are well structured, both individually and in context with the other songs on the tape, yet maintain a free-flowing artistry. This emphasis on songwriting is one of the reasons Gary enjoys working with the people he's with.

"A lot of bands are going for the in-your-face, bombastic heavy riffs and heavy grooves with a total absence of decent songs to back that up." But Gary also acknowledges the fact that the Goldfish sound is evolving. "I think we're getting heavier, to a certain extent. I think that's a good mixture of strong songwriting and a good, heavy kind of sound. I'm finding that with more shows we do like that, we're winning over audiences."

Winning over audiences is not something that is very easy for an English-speaking band in a French-speaking market. Lack of press covering the indie-music scene in Montreal, together with lack of air-time on local radio stations and the recent loss of Foufounes Electrique, a local venue that had been supporting alternative music for the past 15 years (Goldfish played the Foufounes Electrique just two days before the club had its liquor license revoked), makes a struggle of getting material out to the masses.

"We don't have anything like Now or eye," Gary explains. "Any kind of [alternative] radio is sorely lacking. If we had a decent, or even semi-decent radio station along the lines of CFNY -- I realize that it's become a little watered-down over the years, but it's still better than anything Montreal has."

Even if the Montreal market seems a bit hostile towards Anglophone artists, Goldfish has no intentions of relocating in the near future. With all of its apparent hardships, Montreal is home and, according to Gary: "You can't beat Montreal in the summer. It's really beautiful."

The members of Goldfish currently include Gary on drums and Chris on bass, with Carrie and Vicky taking care of guitars and vocals.

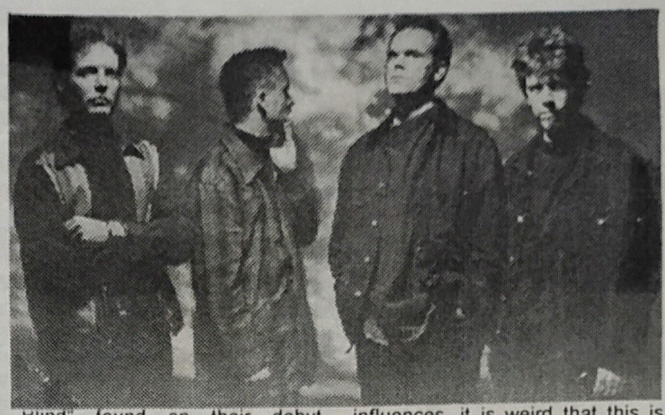
At press time, the band was working on some new material and are set to record a seven-inch. More singles and a full-length album are tentatively scheduled to be released by summer's end.

When Goldfish rolls into Sneaky Dee's on February 18th, take the time to check them out. Their show at Foufounes Electrique and a recent opening for Grant Lee Buffalo are indications that this band has beaten the odds their market has stacked against them and is gaining some well deserved notoriety.

Goldfish info:
124 Irvine
Montreal, Quebec
H3Z 2K2

David Widmann

ODDS



About every two years the Vancouver based band, the Odds, release an album. The production of their third effort *Good Weird Feeling* was delayed about six months as the group left their American record deal with BMG for a domestic one with Warner Music of Canada. This is not the only change, as drummer Paul Brennan has been replaced by Pat Steward (Bryan Adams, Jimmy Barnes). Steward was supposed to be the original drummer back in 1987 but other projects kept him from being so at the time.

Paul has not totally left the Odds; he appears on four of the tracks found on *Good Weird Feeling* and still plays for the group's alter ego, Dawn Patrol, a Sixties revival bar band. The quartet's songwriting is centered around guitarists Craig Northey and Steven Drake who harmonize vocally with bassist Doug Elliott. Anyone familiar with the tunes created by Northey and Drake is accustomed to the sarcastic wit of their lyrics. The track "Heterosexual Man" from their second album *Bedbugs* released in 1993, caused much controversy and a lot of protest mail from listeners thinking that they were hearing a pro monogynist anthem. As much as Craig Northey believed the whole incident to be crazy, he found the public reaction somewhat understandable. "I think any sort of black humour or parody has some element of reality in it, and that's what makes it kind of dangerous. We never explained in the song how you should view this person; that's perfectly up to you.". For Doug Elliott was afraid that the track would become their most successful single to date and that the band would be always identified with the song.

"We hope that the music can speak for itself. I think when you give a noveltish image to a band, the band may have an initial rise to success, plateau for a short period of time, and then die into obscurity, and you never hear from them again. I think it is the same thing with songs. ." The departure from BMG was due to what the band felt was lack of promotion by the label. There was what Elliott calls "a bone of contention" that "Heterosexual Man" was the only track released in the United States. In Canada it was a different story as there were three other singles including "It Falls Apart", the most successful of them all.

There seems to be a bit of a theme developing in Craig Northey's music which deals with into the studio and say 'Wow! Look at all the pretty lights.

lifestyles. From *Neopolitan* (1991) there was a track entitled "Domesticated Blind" which dealt with a person who was too caught up with family problems to be concerned with global problems. "Heterosexual Man" on *Bedbugs* spoke of an over sexed single male. And now there is the *Good Weird Feeling* track entitled "Oh Sorrow, Oh Shame." Elliott does not believe that Northey was inspired by the legendary bad filmmaker, Ed Wood, who was known to have a hankering for wearing women's clothing. "You've been with someone for quite awhile, living together in a situation and you sort of go hmm maybe I should put the shoe on the other foot, and see what it's like to wear that around for awhile. But instead of that he (Craig) used clothes".

The band has been asked if they are feminists as they used a female recording engineer, Susan Rogers, to help them out with the self-produced project. Doug states that the industry is still very much a guy thing, making it extremely hard for people like Susan to pursue a production career. But Elliott states that Rogers can also have some fun with the situation. "A band will hire her to do something and they have never met her. She'll walk into the studio and say 'Wow! Look at all the pretty lights. This is beautiful!' just to crack them up'".

When it comes to working in the studio, Steven Drake tends to be meticulous in his preproduction while Craig Northey experiments more in the studio. Regardless, the band takes a very analytical approach when putting an album together. Doug Elliott explains. "We took thirteen (out of fifteen) of what we thought and the record company thought were the best songs. Then you try to sequence it out of there and make something that flows. Then we sit back and tear it apart and see what kind of analyzing we can do. We're a fairly analytical band."

The theme of being used and abused appears throughout the thirteen tracks found on *Good Weird Feeling*. But one does not have to be involved with a lover for this to occur; friends can be equally guilty. Elliott wouldn't say who wrote "Mercy To Go" or who its about, but he did explain the track. "I think the lines 'When you're the tower of strength people crawl up your backside' and 'I never met a manipulator who wasn't paranoid' sums up what sometimes seems to happen to your chums when they think you have more going on than they have."

With the exception of songs like "Family Tree" and "Domesticated Blind" found on their debut, *Neopolitan*, the band appears to be focusing more with stories of relationships than with political messages. Having been a composer for all these years, Craig Northey has developed a philosophy on what issues a songwriter should address. "I think it (a song) should deal with whatever is on your mind, that you figure you can convey in a powerful way or convey effectively. Sometimes messages get confused. But if you get one clear thought and its a valuable thing, it doesn't really matter what it is about as long as you believe it, or it's interesting enough to finish writing a song about. I don't think any of us have made choices as to what our songs should be about. Its just a matter of them being true.

As for musicians being the instruments of preaching social causes, Northey does not find the idea a new one. "I think they always have been. It's just that now there is media. I think you can be a straight entertainer where you don't say anything about much and see yourself as that. But most people see themselves as people, and people have opinions, and people have things they like to see changed and things they like to stay the same.". The idea of being like U2, artists who know that they're making a big impression, is something that appeals to Elliott, but he feels that the band hasn't yet become big enough to do that.

When asked on the importance of a Canadian band having a US management deal, Craig Northey responded, "I don't think it matters now with fax machines and all those kinds of things. If you can develop sort of a power base as a manager, and respect, that what's most important".

When it comes to influences the track "Smokescreen" is described in the band's bio as Bob Dylan's "Subterranean Homesick Blues" meets the Beastie Boys. Doug Elliott laughed at the comparison. "We all love the Dylans, the Tom Pettys, the Gin Blossoms and stuff like that. At the same time we're all into weird jazz, Sex Pistols, KISS, Bulgarian Womens Choir. Considering this vast background of musical influences, it is weird that this is how we play the songs. It just happens."

The band has maintained its signature Beatlesque flavoured harmonies, but Elliott acknowledges that the sound is changing. "It's a weird juxtapose of nice vocals and nice harmonies on top of this getting louder, more distorted band. The sound live has gotten quite a bit louder.

When playing, the group tries to perform with what Craig Northey describes as "soul." The ultimate goal for the Odds is to capture their live vibes on an album. With each release they become more comfortable using the recording studio as a tool to make this a reality. With *Good Weird Feeling* tracks like "Leave It There" coming across as one huge jam session, the band appears to be on the right path.

Trevor Hogg

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LIVE CIRCUIT

G Love and Special Sauce
Lee's Palace
January 24

This night the crowd was devouring the special sauce (no, I'm not talking about the one you get at McDonalds), I'm referring to the Jazzy-Bluesy-Funk based band backing a man from Philadelphia who calls himself G-Love.
This man took those of us, the almost capacity crowd, on a musical journey. Combining Jazz, Blues, Folk, Hiphop and whatever else the band could put their finger on and fused it together to create a memorable performance. Keeping things simple (a 3 piece Bass, Guitar, and Drums) with a harmonica added in for that really deep down Blues feel, is how simple the band keeps it. They proceeded to show that simple doesn't necessarily imply boring
The emphasis was on the blues at this show. The set consisted of a mix of songs from the two albums which the band has released. An added bonus was the solos each member got the chance to perform in the midst of songs. Out of nowhere, the bass would kick in and before you knew it, *everything else got quiet and all* you could hear was the thundering thumps. These solo performances showcased the exceptionally of each individual musician.
You can't help but be reminded of Beck when listening to the music of G-Love and distinctively be reminded of Beck. G-Love is by no means a loser, if you think he is, one thing you will have to admit is, he is a really cool one.
Thanks to Kim Hughes for handing me a pair of tickets through the crowd which gathered at CFNY to see G-Love and her other special guest that night Jim Kerr.

Arvin Kashyap

Woodstocking 1995
Ultrasound Showbar
January 5

A shoulder to shoulder Ultrasound Showbar provided the backdrop for this year's installment of Woodstocking, the annual benefit for the Daily Bread Food Bank, put on by local bands.
The air was filled with curiosity as the evening would witness the debut of ex Lowest-Low Ron Hawkins' new band - the Leisure Demons. The Leisure Demons opened the set with a swing version of the Low standard Motel 30 (perhaps a deliberate message to those expecting a Low carbon copy) before moving into a powerful lineup of songs featuring up-tempo rhythms contrasted by moody, brooding lyrics. Very well received, the Demons likely won over anyone prepared for a disappointment.
Headliners Sour Landslide followed with a brilliant set that encompassed the best of their old. present, and newest material.
The floor, usually empty, or reserved for moshing at today's shows, was transformed into a giant dance floor that encompassed one half of those in attendance.
"This is the anti-Shine song" mused singer Vince Nicholson in reference to their 1992 single, before launching into 'Hero vs. Heroine' a new track that blisters the same energy, aggression and melodic sensibility that have become a Sour Landslide hallmark.
Joe's Funeral provided their usual doses of straight ahead rock that quickly made them mainstays on the Toronto scene. Any band that can (comfortably) hold their own in this lineup are well worth noting.
Openers Temper, fronted by event organizer Lawrence Nichols, were another pleasant surprise. With well crafted songs and witty lyrics, Temper set the stage for what was to become an enjoyable evening featuring some of Toronto's best talent.
In the end, the night raised nearly $1500 for the very needy food bank.
Temper and the Leisure Demons constantly play throughout the city. It would be worth your while to stop in and see (hear) what all the fuss is about.

Francis Sawyer

Orchard
The Rivoli
January 6

This show was the perfect way to start off '95 with a bang. Orchard was in fine form for their packed Friday night gig at the Rivoli. From the moment they took the stage, the energy level was contagious and the music, hypnotic. They gave a superlative, tight performance with catchy, melodic songs that touched on numerous emotions felt within the band. This is a band that sings from their hearts, unafraid to express honest feelings whatever they may be - positive, indifferent or otherwise, with a spiritual essence throughout.
The sincerity of their lyrics is evident in songs like 'Not Waving' (a personal favourite) and 'Hear my Cry'. 'Not Waving' is a song about suffocation. 'Hear my Cry' touches on aspects of addiction and reaching out for help. Other fine tunes include 'Arrival' and 'Mine all Mine'.
Brad Kaizer, a passionate, magnetic frontman gives everything he's got during each song - physically and vocally. I can't help but compare his stage presence to a modernized version of Robert Plant in his early days. Brad's energy balances perfectly with Andrew Sojczynski's punchy bass riffs and Vince Clarke's intricate guitar style. Completing their unique and inviting sound is the steady pounding drums from kitman Tom Clarke.
Orchard is an extremely talented and likeable band definitely going somewhere and one not to be missed if the opportunity arises.

Jackie Kirsh

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concert listings

Suede with Catherine, Amyhowtown, Warehouse, Feb. 17, $15

Simple Minds with Lisa Germano, Warehouse, Feb. 23, $22.50

Art Bergman with Steve Stanley, Ron Hawkins, Horseshoe, Feb. 24-25

Adrian Legg, Ultrasound, Feb. 24, $10

Philosopher Kings with Jack Soul, Lees Palace, Feb. 24, $10.50

Slayer with Biohazard, Machine Head, Collesium, Feb. 24, $25.50

Sloan with jale, Warehouse, Feb. 24, $10
Jon Spencer Blues Explosion with The Sadies, Suckerpunch, Feb. 24, $10

Bush, Lees Palace, Free tickets through CFNY, Feb. 25

Elastica, Opera House, Mar. 2, $10.50

The Cranes with Idaho, Lees Palace, Mar. 3, $14.50

Sons Of Freedom with Econoline Crush, Grinskunk, Lees Palace, Mar. 4, $8/$10

Pond with Six Finger Satellite, Tracy Bonham, Lees Palace, Mar. 5, $8

Fishbone, with Weapon Of Choice, Warehouse, Mar. 9, $15.50/$18.00

Pat Metheny Group, Massey Hall, Mar. 9, $26.75-32.25
Cub with Smoother, Radio Blaster, Sneaky Dees, Mar. 10, $7

Buddy Guy with The Chris Duarte Group, Convocation Hall U of T, Mar. 10, $23.50/26.50

Oasis with Velvet Crush, Phoenix, March 14, $14

Buckshot Lefonque, RPM, Mar, 19, $25/$27.50

Canadian Music Week, Various Venues, Mar. 20-26, Music Festival Passport $30 from Ticketmaster

Sheryl Crow with Freddy Johnston, Massey Hall, Mar. 27, $23.35/$28.25

R.E.M., Molson Ampitheatre, Ontario Place, June 13, $35-55 Sold Out

Du Maurier Downtown Jazz Festival, Various Venues, June 23-July 2

To have your show listed fax details to (416) 236-0723

Sonic Spill

311
Grassroots
Columbia

Funky based bands are all over the place today. There are the Red Hot Chilli Pepper imitators and Rage Against The Machine wannabes. This is precisely where this band fits in. This band, who has just released its' second album, place more emphasis on hip hop. The vocal style is similar to that of Rage but the heavy guitar riffs destroy any appeal that this band may have.
MF

9 LAZY 9
Electric Lazy Land
Ninja Tune Records

Sometimes there is nothing better than to roll a fat one, kick back and listen to some groovy new sounds courtesy of 9 Lazy 9. This release is the second heaving slab of vinyl that is fresh and exciting in the lazy jazz, hip hop community.
9 Lazy 9's music is smooth jazz breaks that are melted over thick bass lines and a driving hip hop beat.
Hailing from Italy, these crazy-ass beat junkies have played everywhere from Thai whorehouses, Tibetan fishing boats and Polish rivet factories, the more outlandish the better. There debut release "Paradise Blown" from 1994 is more of the same madness that will make you dance 'till you drop.
Having been around for five years it seems that on the forefront of the acid jazz scene, 9 Lazy 9 are no slouches on couches.
It's hopeful that they tour Canada sometime, because we are ready to groove to this new music blazing the underground hip hop scene. If you dig stuff such as DJ Krush, Love T.K.O. and Portishead then run out to your favorite record store, I mean the ones that still sell vinyl, and get this right away.
Peace to all uplifted beat junkies who still buy vinyl.
SF

B-Thong
Skinned
A&M

This band sounds like a cross between Pantera and Metallica and for added measure uses samples to create that "alternative effect". This band will no doubt, in my opinion, have a hard time gaining an audience since. In order to make it big you need more than just loud guitars, you need talent and originality.
MF

Clerks
Soundtrack
Sony Music

The movie "Clerks" was made with a tiny budget of $20,000 but comes with a soundtrack worth a million. Although I haven't seen the movie yet, I am thrilled with the soundtrack that includes such artists as, Alice in Chains, Bad Religion, Seaweed, and the Jesus Lizard. It seems that it used to be soundtracks involved songs that were basically b-sides or throwaway tracks that didn't make the prospective bands release. Not so with this release, all the songs are exceptional, including two dynamite covers, Seaweeed's take on Fleetwod Mac's "Go Your Own Way" and Golden Smog, who sound a little like Soul Asylum (Dave Pirner is singer of both), do a cover of "Shooting Star" the mid-seventies rock chestnut originally recorded by Bad Company.
In a lot of cases these days' soundtracks are being released in advance to help promote the movie. But who cares as long as the buying public know the difference between a great soundtrack and a lousy movie.
SF

Continental Drifters
Continental Drifters
Hypnotic/A&M

Now we've all heard of "supergroups". Well, here is yet another one, but one which has two shining differences; they're quite good and you'll want to hear more from them.
The band consists of Peter Holsopple (REM, dB's), Vicki Paterson (Bangels), Mike Walton (Dream Syndicate, Steve Wynn, Giant Sand), Carlo Nuccio (Subdudes, Tori Amos) and Susan Cowsill (The Cowsills and now the wife of Holsopple), does a swell job in complementing each other. This is not a band where one member is trying to steal the spotlight. They are smarter than that, they all share it. The sound, a mix of country, blues and rock is fused together in an appealing way. There are originals as well as covers on this debut disc. "Mixed Emotions" from Vicki Paterson and the Graham Parsons "A Song For You" sung by Holsopple are just such examples of each. This album has all the elements to make it an non trendy, yet good album.
AK

Dag
Righteous
Columbia

This North Carolina quartet combine elements of R&B with hip rhythms of '70's funk and disco. The sound they produce is quite intriguing. Their influences, which include James Brown and Otis Redding, are quite noticeable. So far so good but this "goodness" lasts only for the first three tracks. After that it becomes monotonous and repetitive.
MF

God Lives Underwater
God Lives Underwater
American/Warner

Listen up all you "alternative" club DJs. The time has come to lose all those tired old copies of White Zombie's "Thunder Kiss '65" .
Here's something that's sure to get those Nirvana-shirted, Doc-Martened patrons on the floor. With an effective mix of industrial dirt and techno's smooth, savviness, God Lives Underwater delivers a sound that just dares you to keep still.
Created by core members Jeff Turzo and David Reilly (guitarist Andrew McGee and drummer Adam Kary (joined the band after the recording of this EP), with the help of a Macintosh Vision system, GLU's debut offering brings a '90's sound to New Order's song structure; many layers of underlying noise supporting a simple, catchy melody. This EP is also one thing that the "pure" sounds of industrial and techno haven't been for some time: fun. Neither repetitive and meaningless, nor heavy and foreboding, this is music that will let you free your mind and dance.
DJW

Grim Skunk
Grim Skunk
Cargo Records

Blending the spirit of punk with the essence of the great rock albums of the '70s, Grim Skunk has created a sound that could become legend. It is a unique blend of tunes, each song sounding so different from the one before that there is no hint of the monotony that plagues so many albums these days.
The first track on this album will be the song to break this band into the public consciousness. "Silverhead" is a bombastic mix of Acid Rock and heavy alternative riffs and rhythms that will make it in the clubs, fitting nicely alongside songs by Rage Against The Machine and other like bands. Powerful melodic rock ballads, "Back in the Moors of Mars" and "Watchful Elms" bring to mind the golden age of heavy metal, when Ozzy was still with Sabbath, Kiss wore make-up, and the marketing gurus at the record labels hadn't figured out that "power ballads" would increase their market share by getting the "chicks" into metal too. It's an interesting album to listen to when you consider that a sound just like this one, only a couple of decades ago, would have garnered Grim Skunk a million-dollar record deal and instant fame. (God, am I that old?)
As much a part of Quebec's alternative scene as Grim Skunk may be, this is definitely a mainstream rock album. This self-titled release will transcend the stigma of "alternative" and, with the right marketing, will find a good home on the rock radio stations of the country.
DW

Gypsy Soul
Prescribed Vibe
Hypnotic Records

Looking at the jacket anyone can tell that they are in for something unique with this cd. After the first listen, I found myself bursting with the need to tell someone about it because it was so strong. I do admit to not having much experience with a group of this genre but I do know when I here something that I like. *Prescribed Vibe* is a collection of eleven tracks that will capture your senses and jump-start them moving into a reality of their own. The album has a definite funky-soul thing going on, with a positive blues influence intertwined. *Prescribed Vibe* is the first release from Gypsy Soul (that I know of) and it does not disappoint. This is not your typical seven piece band - trumpets, trombones, a tenor saxophone and a harmonica are discovered alongside the normal guitars, bass and drums. These uncommon instruments add a deception to the music that is hypnotic. The consistent trumpet blasts, trombone honks and saxophone moans saturate the sound making it full, complete and very tight. Most of the tracks on *Prescribed Vibe* were recorded, mixed and mastered in the studio, but some were recorded "as is" off the studio floor adding the raw, "live" feel. Songs like "Boxers, Bras & Briefs", "Black Book Man" and, "The City" all have the live-random sensation that carves into the sound supplying the edge. Although "Just Can't Stop", "Get It Together" and "Back In The Trap" were mixed in a studio, they still have that hypnotic happy-funk texture to them that is addictive. I would recommend this album to

anyone that enjoys the freedom of jazz, the funkiness of soul, and the depth of blues. Gypsy Soul has compiled a set of songs in *Prescribed Vibe* that will get you up, moving, grooving, your head-bobbing and, definitely hooked on things to come.
TH

Hip Club Groove
Trailer Park Hiphop
Murderrecords/MCA

There's no messing with this Halifax posse. They've released a solid debut CD. The album is chalk full of familiar samples and beats courtesy of DJ Moves. These samples make you wanna get up and groove like there's no tomorrow.
"Shootin' The Gift" showcases the work of DJ Moves as well as the two MC's, Mackenzie and Cheklove Shakil. The best example of the whole posse, samples, beats, vocals and all is found on the track "Rugged Operator" which gives a new face to the Marvin Gaye classic "Sexual Healing".
If your under the misconception that white man can't rap, take another look in the trailer park and get with the groove.
AK

Kayak Angst
Kayak Angst
ScAlifoLd Records

Kayak Angst are from Kingston, Ontario and have only been together a short while. The Angst have written and recorded 14 original tracks on this self-titled release and boast great success in the Kingston and Toronto areas. The band is comprised of Kevin Beach (vocals, congas, trench horn), Ian Stewart (guitar, bass) and Ryan Mulligan (mandolin, guitar, bass). All of the songs on the CD are written and produced by The Angst. The album itself has a very strong acoustic feel that is soothingly fascinating. Songs like "Sleep", "Pure", "Damage" and "Tempered Steel" all have acoustic guitar driven sounds that are very powerful and captivating.
In "Stick Man", "Koro" and "Cycles" the mandolin sound is emphasized. In all of the songs the mandolin and guitars are arranged in a fashion that compliment each other immensely. The result of this arrangement is a mesmerizing sound that 'The Angst is already famous for. Kayak Angst claims to be a product of "eclectic influences" intertwined with experimental music and weird pop sounds. Experimental and eclectic is an accurate description, but the weird pop I could not hear. I enjoyed the CD and look forward to hearing more from Kayak Angst. I would recommend the CD to anyone that likes acoustic sounds and is not afraid to hear something uniquely pleasing.
TH

Wayne Kramer
The Hard Stuff
Epitaph

If the Ramones were the fathers of punk rock then MC5 were its grandfathers. Legendary punk and hardcore bands like Black Flag, Bad Religion, Circle Jerks, Dead Boys and even the Ramones themselves all cite (or cited) MC5 as the band that invented punk.; the riffs, the attitude, the intensity. Now, Wayne Kramer, the driving force behind MC5, is back with a solo release entitled *The Hard Stuff*. The album certainly lives up to the name. Brilliantly aggressive and melodic rock songs with powerful lyrics which provide a pleasant change to the increasingly irritable "grunge" sound which engulfs us. The list of guest musicians on this record is quite impressive; Brett Gurewitz of Bad Religion, Matt Freeman of Rancid, ex-Circle Jerk vocalist Keith Morris and Clawhammer amongst others. No high production, no recording tricks, no special effects. This is rock and roll played the way it should be; raw. Highly recommended. The better tracks on the album include "Crack In The Universe", "Realm of Pirate Kings" and "Edge of the Switchblade".
MF

Pat Metheny Group
We Live Here
DGC

Pat Metheny has teamed up with his band after taking a break. A break in which he recorded an album with John Schofield and released a solo album featuring himself with an electric guitar, not his usual acoustic. This release brings him back to the band he has worked with in the past, with a few exceptions. Regulars include Lyle Mays taking keyboard duties, Steve Rodby on acoustic and electric bass, Paul Wertico on drums and Marc Ledford handling vocals and trumpet. New to the group are David Blaemaires who handles vocals ,and Luis Conte on percussion. As in the past, Metheny is responsible for a majority of the writing with the exception of "Episode D'Azur" which was written by Lyle Mays.
The sound is no different from past releases. The music is very easing and comforting, something nice to end the day with. The title track is very up-tempo and the sound just jumps and soars out of your speakers making you want to get up and move. This album is recommended for both new and old fans.
AK

Poledo
Let Up
Independent

Let Up doesn't. Local 3-piece band Poledo has taken a hardcore musical spirit and blended it with lyrics of confusion and personal searching. As a result, Let Up is an album that delivers a heavy, bombastic sound that houses a well of dark emotion and self-directed aggression.
Songs such as "Ceiling," "Gold," and the title track, "Let Up," touch off memories of the times we were more pissed off at ourselves for the crap we've been put through than the crap itself. This isn't the gee-whiz-I'm-darn-mad anger that the new wave of punk bands we've been inundated with are touting. This is the real thing. The chords, cymbal crashes and raw, guttural vocals aren't there for the sound, but for the feel.
Take the time to get out to a Poledo show but be warned: the band recommends ear plugs. They will be playing with Goldfish and Tristan Psionic at Sneaky Dee's on February 18th. More dates are sure to come, so keep your eyes on your weekly concert listings.
For Poledo info, send email to: poledo@idirect.com
DJW

Portishead
Dummy
Polygram Records

Just when you think the music industry could not possibly come up with yet another genre to classify its new artists, out of England comes Portishead with their unique brand of soul music that is one of the first to shed light on the trip hop movement!
Trip hop is a hybrid of hip hop, jazz and just plain weird sounds, that began its formative years on experimental independent labels such as Mo'Wax, Major Force and Ninja Tune. Portishead's Geoff Barrow and Beth Gibbons practically created their major label debut in the town of Portishead, where they reside in the U.K.
This eerie sounding release makes Morrisey and Joy Division sound like The Archies. Already the first single "Sour Times" has been added to high rotation play lists on CFNY-FM and college radio stations across the country. The melancholy music that Geoff creates is intertwined with the silky smooth voice of Beth, who at times reminds me of a depressed Sade.
This wonderful release full of wet, dreary surroundings will run the gamut of emotions making you happy, sad and enlightened all dependent on which track you listen to. This new release will be the driving force behind the new Trip hop genre.
So go out and get it and Trip on Baby!
SF

Snidely Whiplash
Bootlicker
Independent

In a year of Greendays and Sugar, I am hesitant to continually recycle the adjectives melodic, infectious, catchy or hooky in describing yet another band, especially when the band in question sounds little like either of the aforementioned. However, *Bootlicker*, the debut CD from Toronto's Snidely Whiplash, contains all of the above musical properties so coveted by today's listener, no to mention a heapful of untamed aggression.
The in your face style of *Bootlicker* is further enhanced by the perpetually displeasing lyrics delivered by frontman Chris Tait (Chalk Circle) and Darryl Gould.
If titles mean anything to you, such tracks as "Backlash", "Analyzing Exposure to Egos, Attitudes and Assholes", and the title track should let you know where this band is coming from.
All in all *Bootlicker* oozes crunchy guitars, killer harmonies and just enough singability to keep the anger in check.
MS

Sound Asylym
Sound Asylym
Nitrous Records

In this self titled debut, Sound Asylym has produced an album that covers a wide range of sounds. Hypnotic bass manoeuvers, horn blasts, keyboard whizzes and raspy vocals are coupled with bluesy guitar solos producing a sound that is fairly unique. Aside from the original sounds, the band explores unusual combinations-mixing traditional blues with modern funk styles. Songs like "Freeze Pop", "Mother Lode", "Too late" and "Behind The 8 Ball" all have the funky sound up front. While songs like "Kaleidoscope", "Chinese Water Song" and "Midnight Son" highlight the guitar capabilities, limits and qualities.
Sound Asylym is Steve Zaccari (vocals), Sean Crosson (keyboards), Dan Morone (guitar),

Brian Coscionc (bass), Scott Underwood (drums) and Gary Lewis (flute and trumpet),
Overall, I enjoyed the album, but I kept waiting for it to break through from a good CD to a great one. Nevertheless, definitely check them out if you enjoy unique music with a subtle bluesy-funk twist.,
TH

The Mighty Mighty Bosstones
Question The Answers
Mercury/Polygram

The morning after an unsuccessful job hunt, two packs of cigarettes, and half a bottle of vodka is not the morning you want to wake up two days before a deadline and find a pile of CDs awaiting reviews. Through the fur on my teeth, I managed to grumble something about finding a different line of work as I fired up the computer, opened up the CD-ROM drive and dropped *Question The Answers* in the caddy.
The Mighty Mighty Bosstones' bouncy ska tempo infused with pure rock energy is better than coffee to get you going in the morning (although I didn't refuse the steaming, cup of black java when it was offered). Power chords, jazzy horns, and singer Ben Carr's voice, which is so bad

it's good provides an aural adrenaline rush.
The songs on *Question The Answers* do just that. In true ska style, each song tells a story. The stories are of the things most of us experience in life and take for granted, even though they often confuse the hell out of us. "Pictures To Prove It" echoes a feeling many people can identify with: a relationship is over, but we hold on to the good memories and feel hurt when anyone tries to say that the relationship was a "mistake." "Kinder Words" brings to mind those times when we know an argument with someone we care about is pointless, but we keep yelling anyway.
The accessibility of these songs, coupled with the success of the single off their last album, "Someday I Suppose," should garner the Mighty Mighty Bosstones quite a bit of attention for *Question The Answers*. That should make waking up on those difficult mornings a little easier.
DJW

The Murmurs
The Murmurs
MCA

Not all the songs on The Murmurs' first album are as caustic as the well-known leadoff single, "You Suck." Although musically identical -- each song features Heather and Leisha weaving their sweet vocal harmonies and mid-tempo acoustic guitar strumming with a light smattering of backing instruments -- each of the songs manages to carve its own identity. Anyone looking for a sweet-but-evil, Feminazi-folk novelty album based solely on the merits of "You Suck" is in for a disappointment. "You Suck" was an unfortunate first single to use for the purpose of unleashing The Murmurs to radio audiences. The single is nothing more than a bit of angst-inspired comedy relief on an album that on a whole is thoughtful and introspective. This album is rather self-indulgent and the songs were obviously written for therapy... but that's not necessarily a bad thing. The music is arranged and produced to perfection, and the lyrics are beautiful with their simple, almost childish poetry. If you're looking for an album packed with songs that you can sit alone and enjoy after a stressful day at work, or that would be easy to learn and sing around a campfire in July, look for The Murmurs.
DJW

The Wedding Present
Watusi
Island

O.K. fine, so this is a pop album. Then why is it not addictive like pop music should be? Could it be due to the lack of hooks? That is probably the problem.. This band has gone through many changes in the past year including a change in record labels, and the band has built a solid base of fans, but to my ears they have yet to obtain that addictive sound. The album contains a range of up-tempo tunes including "Yeah Yeah Yeah", and ballads like "Gazebo". Lyrically the songs are clever and witty which fills the void of a lack of hooks.
No doubt the Wedding Present is not everyone's cup of tea but they will be around for a long time to come.
AK

Whale Music
Music from the Original Motion Picture
Sire

The Rheostatics show just how versatile and diverse a band they are with the release of this soundtrack. You've no doubt heard the story about the album and movie so I don't have to repeat it again. The album contains vocal performances (including Maury Chavin) and instrumentals, which encompass a majority of the soundtrack. These instrumental songs have guests including Michael Philip Wojewoda. The interesting thing about this soundtrack is that it was recorded before the filming for the movie had begun. As Dave Bidini (vocalist) states in the liner notes "We wrote everything from the screenplay". The song "Claire" comes in two forms; one is like we've heard it (except Chauvin is heard singing at the start) and the second version which closes the soundtrack, is a stripped down version with whale sounds looming in the back. It has been retitled "Deconstruct Me Claire" This further drives the point home of how good this band really is.
AK

The Wolfgang Press
Funky Little Demons
4AD

This band, who are constantly going through changes, whether it be in sound, members or otherwise, including having Tom Jones (who claims to be a fan), covering a song on his latest album, has recently released their latest album *Funky Little Demons*. This album continues their foray into the funk and soul sound which they have created on past recordings. This is showcased on the first single "Going South". A soulful presence is eminent on "11 years". This feel is standard throughout the record and I'm not going to complain with that. My biggest problem with this album is the vocals. In my opinion, the vocals don't mesh with the music. He tries to sound like Matt Johnson (The The) at times. Don't get me wrong, I like his style but it doesn't blend in with this music. Otherwise, it is a good listen. After all, if Tom Jones is a fan why can't you be?
AK

Send all CD's, Tapes and Albums for review to:

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NET BUZZ

Welcome to net.buzz, a new regular feature in The Spill Magazine. This column will take a look at the music happenings of the Internet: Usenet news and rumours, cool World Wide Web sites, celebrity "appearances," and updates on what we at The Spill are doing to make our presence felt on the 'net.
For those of you who don't know, the magazine you are reading now had its humble beginnings as an ASCII text file on a local bulletin board system, Compuer Link. Although there was a slight ripple of reaction to it in our local message forum, /TheSpill, things didn't take off until we posted our ten pages of text (which had to be chopped up into 4 separate files, due to the fact that Computer Link's text editor at the time only allowed for rather short mail messages) to the alt.zines, alt.music.alternative, and alt.music.canada Usenet newsgroups. Our brilliant idea was to send it out in that way to see what kind of reaction we would get. As a courtesy to our readers, we figured we would email copies personally, the moment they were available, to anyone who was interested in getting The Spill before anyone else. We didn't have a proper mailing list server, but we figured it wouldn't be a problem keeping up with the demand for our "little e-zine."
We were wrong. In one week, we had over 30 requests for the personal email service. Music-loving computer geeks from as far afield as UCLA and Sidney, Australia were reading our collection of reviews, and wanting more. As the text for our second issue was being put together and the requests for personally-emailed copies kept coming in (the issue went out in the summer of '94, and there is still a trickle of requests to this day), editor Arvin Kashyap decided there was only one thing to do: take it to print. Although not an entirely popular decision among the "staff" at the time, it turned out to be the right thing to do.
And the rest, as they say, is history.
The Spill Magazine is going to have a future on the Internet. At this point, we can't be sure what that future is. Due to severe limitations in service (not the least of which being customer service) from Computer Link, we are currently looking for a new Internet service provider. The Spill Magazine's electronic mailbox has been temporarily moved to (are you ready for this?) LRNQ92B@prodigy.com so if you'd like to drop us a line, you're more than welcome to do so. If anyone knows of a company that would like to give The Spill Magazine its own little onramp to the Infobahn, please let us know. It's clear from our first Internet encounter that the world is ready for us... we want to be ready for the world.
In the meantime I'll be roving cyberspace to bring you the latest buzz from the 'net. Hey... that has a nice ring to it. I think I'll use it.

David Widmann